ASIFA-HAPPY MAIL

The beckerman's Mator

inside

howard Anny

comic strip

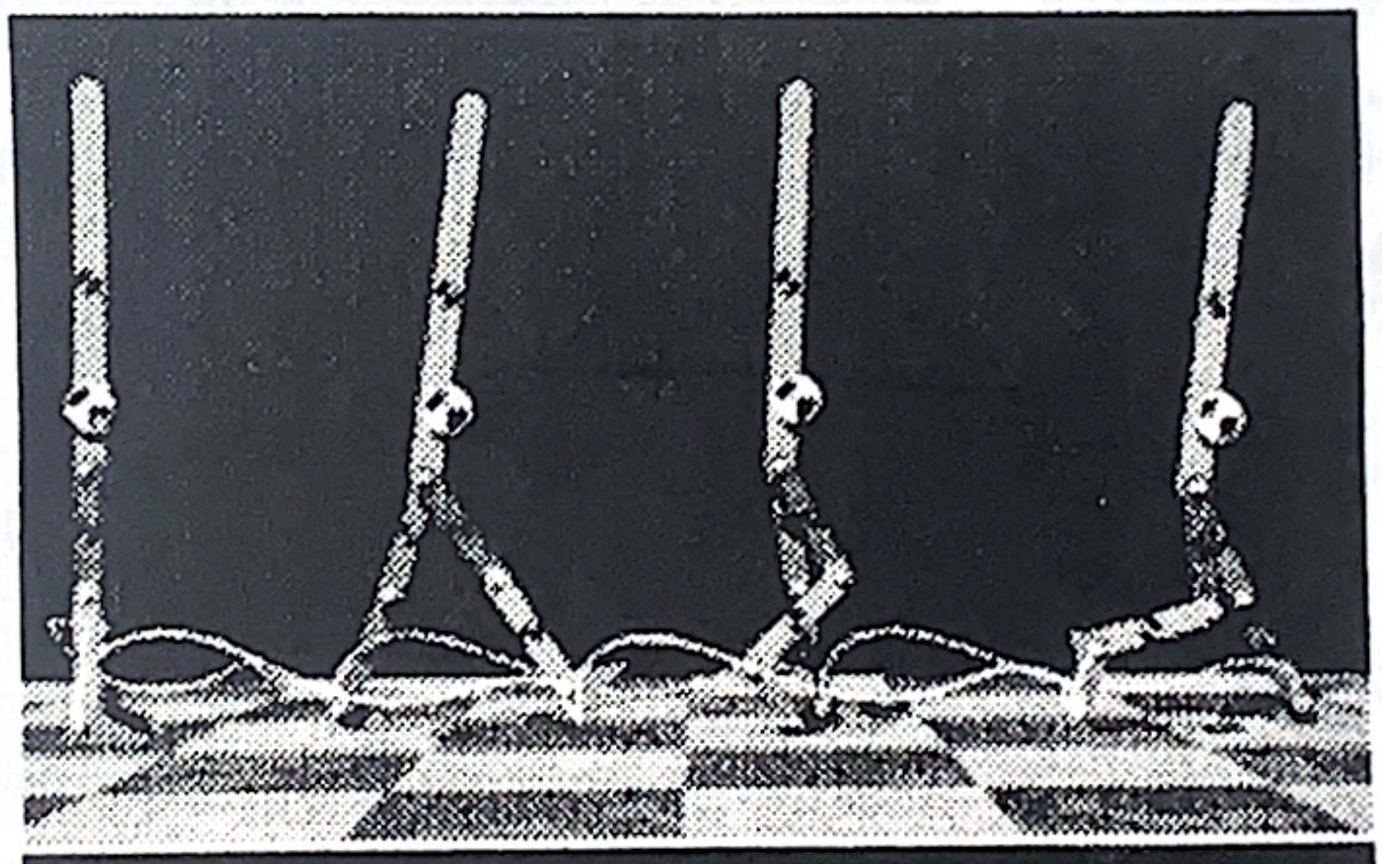
etober 1996

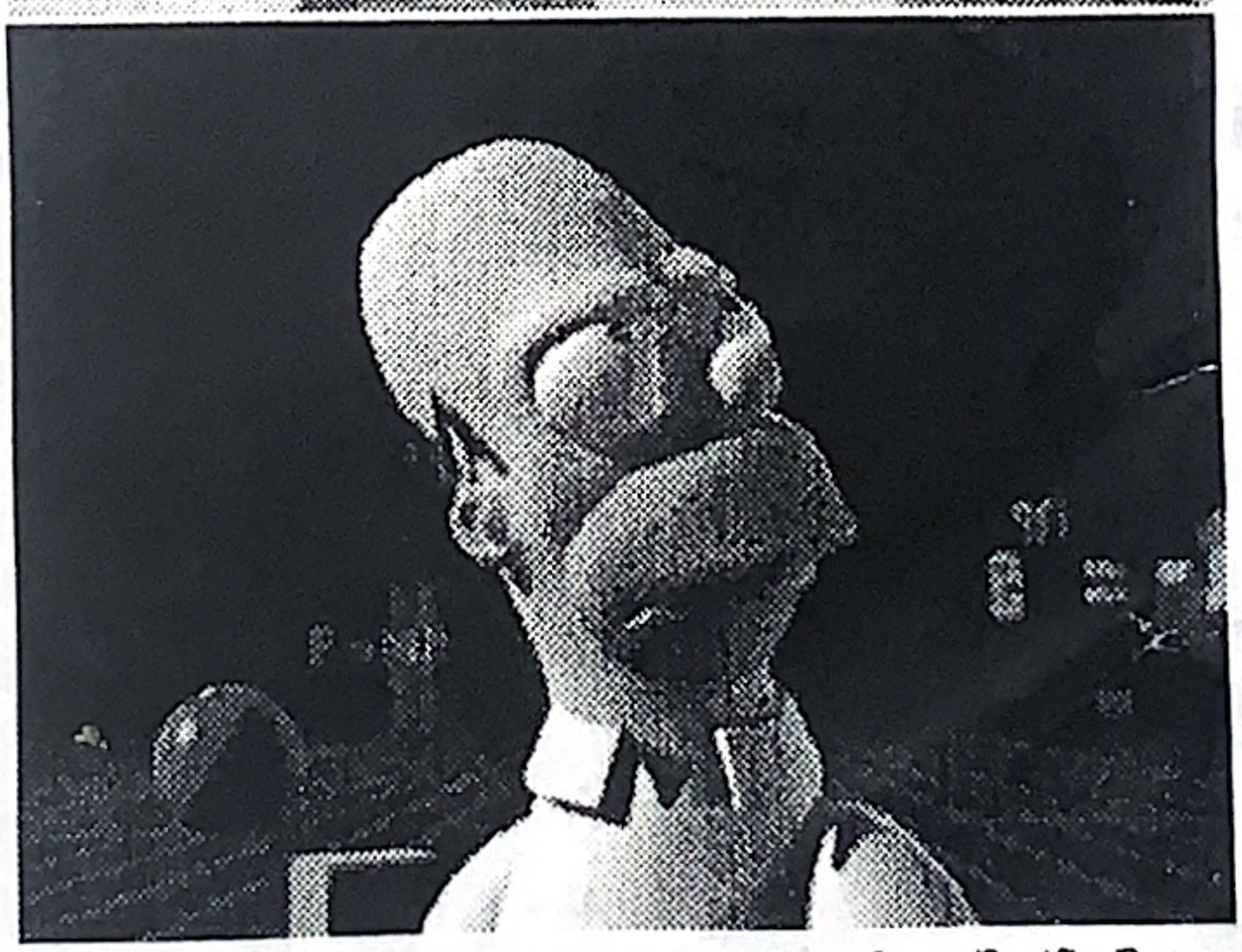
JOINT MEETING WITH NYC ACM-SIGGRAPH

siggraph96

ELECTRONIC THEATER

Fri., Oct. 25, 1996. Tisch School of the Arts, NYU. 721 B'way (cnr. B'way & Waverly) Rm 109 **6pm**





This month's screening selections range from Pacific Data Images' **Homer^3** to Iowa State University's **Dynamic Balance and Walking Control of Planar Bipeds.**

Letter from the President

Linda Simensky

> People at the Cartoon Network are very excited about our foray into independent animated film.

Greetings from the South. It's been a year since I got to Atlanta. While sometimes I can't believe it's already been a year, other times I can't believe it's *only* been a year.

I've finally started discovering the animation community here. There is one, though it's hard to find sometimes. There are occasional glimpses of animation: **Criminal Records** has a cel gallery; the laser show at **Stone Mountain** animates the Civil War officers riding horses; Clay, the guy who animates **Space Ghost Coast to Coast**, comes by to hang out every now and then; sometimes Lou Hertz calls. It's all very comforting. Every few months a new animation person turns up, sometimes looking for a place that's not NY or LA, occasionally looking for a Waffle House.

I've learned a bit about the south in the summer, too. It's not that much hotter than the northeast, it's just hot longer. And because you go from house to car to work, rarely leaving air conditioned comfort, there's not a lot of hardcore heat involved unless you go running. The strangest thing I encountered were the palmetto bugs, which are enormous flying roach-types. And the kudzu, but that's another story.

On the **ASIFA** front, I'm excited to see new people involved, and lots of new ideas floating around. The newsletter continues to look great, thanks to Mark Segall. We all miss working with Margaret, and her tireless equanimity in the face of deadlines and Kinko's. But we can keep up with her artwork on the website, mentioned in last month's newsletter.

Actually if you type the word animation while surfing the web, you'll run into the work of lots of ASIFA-East members. Our own website work-in-progress will eventually have links to member's sites. Incidentally, if you're interested in contributing to the website, please do. Contact **Ronen Divon**, whose number is listed on the opposite page.

Members are starting to have ideas about ASIFA events other than screenings. Don Duga is putting together a life drawing class. Chris Gelles, our first student rep, is working on an internship program, and coming up with other ideas to reflect the needs of ASIFA's many student members. If you have any thoughts about that, write to Chris care of this newsletter.

And of course, there's the festival. Next month's President's Letter will be the thrilling story of how we moved the fest from January to April. It's a heartwarming saga with a happy ending.

And I have my own triumph, putting together the half hour show for the Cartoon Network I wrote about elsewhere in the newsletter. I just looked at the packaging for it. It looks great!

ASIFA-East
The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

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ASIFA Questions

For **membership** information call **Jim Petropoulos** at his work number, **212 966 8887 x110**

If you have a question about the **newsletter** or wish to contribute, call **Mark Segall** at **212 989-4369**

For **ASIFA International** information, call **David Ehrlich** at **802 234-5401**

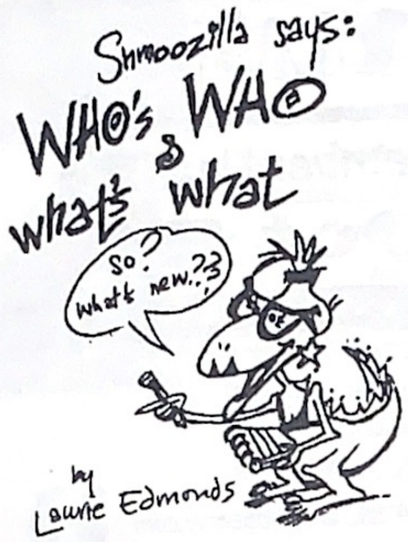
Questions about ASIFA-East's annual **film festival**, or any other ASIFA related questions, should be addressed to **Linda Simensky** at **404 885 0821**

People at the Cartoon Network are very excited about our foray into independent animated film. And the best thing is—no one can call it "toons."

My most recent personal crusade is to persuade people to stop saying "toons." After all, cartoon is not a very long word, and it sounds better. Now, those of you who are independent filmmakers do not have to think about this. But television cartoons are the target of toon-sayers. Every now and then, I think about how relieved I am that the powers that be didn't decide to call the channel **Turner Toons** or something worse.

Am I the only one who cares about this? Or are some of you gagging every time you hear "toon"? Darn that Roger Rabbit! And my own colleagues are responsible for tossing the half-word around! If I have your support, I'll be able to make them stop.

Or could you not care less? Opinions, please. E-mail me here at **linda.simensky@turner.com** and let me know. Thanks! See you next month.



Fantasyland foray! That's how I ended summer '96—at Florida's **Disney World**, where there's movie background music in the streets and you don't have to watch yer back or backpack so carefully. **MGM-Disney** was fun in the sun with more animation attractions than ever before. The studio tour included a drawing lesson, a visit with an actual Disney artist and a stage show showing how storyboards, sound and music are converted into a finished film. Missed a big Disney media blitz the week before, though. Coulda rubbed elbows with **Al Roker**, **Regis** and (sigh) **Kathie Lee**. (That darn astrologer is not planning my travel itinerary **any more!**)

Popped into Boca Raton's **International Cartoon Museum**, a vast, wonderful space honoring cartoon art from **Archie** to **Peanuts** to **Beetle Bailey** to **Little Nemo**. There were strips from around the world—and animation!—Disney's **Dumbo** adorned the walls and flickered from the gallery TV. Coming up in honor of Disney World's 25th anniversary—an exhibit on Disney's most recent animated features. Character models, cel drawings and storyboards. Promised for the near future: an expanded home for a new theater and hands-on exhibits. The staff was mucho friendly and eager to explain everything.

Man, that **Linda Simensky** gets around even when she's *not* around! Her name popped up at a swingin' soiree given by talented cartoonist **Yvette Silver**. Yvette's co-host/roomie **Allison** admired my two Mickey Mouse watches. "My cousin loves animation, she'd really love them!" she enthused. The cousin's name?—Linda Simensky! (Well, Linda I got a scoop on what a model child you were, too!)

Keep an eye out for Rochester, NY's **Tanya Weinburger**. Her six-minute computer animated metamorphosis ***The Man***, a takeoff on the Fly, captured the **Best Short Animated Video** prize at the **Utah Film Festival**. She's got two new films entered in the **Chicago Animation Fest**. ***Teddyman*** is about a mother bear making a doll for her cub, a sweet little story. about leaving and being left behind; ***Quake*** is a comedy for kids who have experienced earthquakes.

The outspoken and talented **John Moynihan** has been busy on a plethora of projects. We had a ceremonial knocking-on-wood the other day regarding our respective thriving careers. For **Sesame Street**—working with **Margaret Frey** and **David Grossman**—it's **Mother Goose** set to big band music at a bookstore at midnight where illustrations spring to life. Their Internet serial ***The Startle Pattern*** (see September) is receiving good notices nationwide. Moynihan's faux documentary ***Theadore Melbridge, The Silent Genius***, is being screened as part of the **Black Maria Film Festival**'s celebration of **Thomas Edison's** 150th birthday. It features cameos by ASIFA-Easters **John Canemaker** and **Tissa David**, as well as the late film scholar **William K. Everson**.

Independent filmmaker/photographer **Mary Kocol's *I Was My Sister's Maid of Honor*** premiered last month at the **Boston Fine Arts Museum**. The crowd went wild, laughing and clapping. By the time you read this, it will have already screened at the **Panorama** sidebar at **Ottawa** and will be wending its way to Massachusetts' **Somerville Film and Video Fest**.

1996 NYU-Tisch Animation grad **Michael Dougherty** has nabbed one of five student prizes at the upcoming **Hamptons International Film Festival** with his NYU thesis **Season's Greetings**. A dark comedy about the perils of trick-or-treating past midnight, this wee bit of a film, only five minutes, gained mega attention and a not-to-be-sneezed-at $2,500 prize. In a day of computer wizardry, Michael took the traditional route of drawing the whole film by hand and coloring it with markers and paints. Dougherty, who now works at an interactive TV company in California, likes computers, but feels that "using traditional tools on Season's Greetings gives it a more textured feel than if it was done with a keyboard and pixels."

NYU-Tisch Film & TV Department head **John Canemaker** will be making two appearances later this season to promote his new book ***Before the Animation Begins, the Art and Lives of Disney Inspirational Sketch Artists*** (Hyperion Press). Check him out on November 16th at **The Gifted Images Gallery**, Nassau, LI (info: 516 536 6886) and on Saturday, December 7th between 2-4pm at **Animazing Gallery**, 415 W. Broadway, NYC.

Congratulations to **Barron-Pennette Productions** on their Emmy for Best Graphic Design And Title Sequence (**Caroline in the City**) and to John R. Dilworth, whose **The Chicken from Outer Space** was just nominated for a **CableAce Award** for Best Animated Programming Special or Series.

J.J. Sedelmaier Productions, Inc. sent me my very own signed **Speed Racer** poster! The illustrators were David Wachtenheim (head animator on the commercial) and Mike Wetterhahn (who assisted and airbrushed all the animation). The poster, designed to go along with their new Speed Racer commercial, has been a big hit on college campuses. The :30 Volkswagen ad starring the Japanese cartoon hero is entitled **Sabotage;** it was **Shoot Magazine's** Top Spot for August 2nd.

JJ's teamed up with **E! Entertainment** for a new :10 ID spot and produced a two spot package for **Celebrity Cruise Lines** illustrated by **Gary Baseman** (one of my faves!). The studio also won the cel animation category at LA's 18th **Annual BDA International Awards** June 20, 1996.

Call me at **212 724 2800**. Leave a message for **Laurie Edmonds**. Let's talk.

PAM SCHECHTER'S

LEGAL BRIEFS

Copyrights

The word "copyright" is used often in the animation industry. But many people aren't clear exactly what a copyright is.

A basic form of copyright protection actually exists from the time a work is created in a fixed form (called "securing" the copyright). Thus, limited protection exists the moment an animator draws a character on paper. The copyright in the work immediately becomes the property of the animator who created it.

However, this form of copyright is not nearly as strong as the protection obtained when the animator files a copyright form with the Copyright Office—the strongest copyright protection available. This is called "registering" a copyright.

Registration is sought after a the work is fixed in a tangible form. The work can include artistic, literary, dramatic, or musical pieces. The law gives the owner of the copyright the exclusive right to reproduce the work, distribute copies to the public, and to perform and display it.

All original works fixed in a tangible form are eligible for registered Copyright. However, titles, slogans, names, procedures and ideas are not. It is not the idea you can copyright, but the tangible expression of the idea.

Copyright registration is a legal formality creating a public record of the basic facts of a particular copyright. The animator files a copyright form along with a copy of the actual work, and the public has access to it.

A copyright form is very easy to fill out. Some of the information asked for: the title of the work, the type of work, and the name and address of the author. The forms and instruction sheets are obtained from the Register of Copyrights in Washington, D.C.

There are different forms for each type of work. Make sure you fill out the correct form.

Three elements comprise the application sent to the Copyright Office: the completed form, a filing fee (typically twenty dollars), and copies of the work. Keep a complete copy yourself of what you are sending.

NYC entertainment lawyer **Pamela A. Schecter** represents several prominent animators including **Eric Fogel**, creator of the MTV series **The Head**. and **Beavis & Butthead** director **Yvette Kaplan**. She teaches a course called **Legal and Business Issues for Animators** at the **School of Visual Arts**

She can be reached at 212 517 2572

The registration may be made at any time within the life of the "secured" work. Registration is effective the date the copyright office receives all of the required elements in an acceptable form. However, it takes several months to receive notice from the copyright office that your work has been registered. (If you forget to include any of the three elements, the Registrar will return your application to you. Your effective date will not be until the date they receive all three elements together.)

Although registration is not required for basic copyright protection, the U. S. copyright law affords several advantages to those who do register. These include the establishment of a public record of copyright claim (including the date by which the work was created), the ability to file a federal copyright infringement lawsuit, and the use of the copyright notice and symbol.

The copyright notice consists of three elements. The first is the symbol c with a circle around it, the word "Copyright," or the abbreviation "Copr." The second element is the year of first publication. The third is the name of the owner of the copyright. Copyright notice for this article consists of "Copyright 1996 Pamela A. Schechter."

This notice is not mandatory. However, it's recommended because it informs the public that the work is protected by copyright, and it identifies the owner and shows the year of first publication. The notice should be on the work in a manner and location giving reasonable notice of the claim of copyright. Then a person who has infringed on a copyright cannot claim that he did not realize the work was protected.

The length of copyright protection for a registered work varies. Most works created by one person are now protected for the life of the author plus fifty years after the author's death. Works created by two or more authors have a copyright term lasting fifty years after the last surviving author's death. For a work made for hire (a work created by an employee or an independent contractor), the term is seventy-five years from publication or one hundred years from creation, whichever is shorter.

Once any type of animation work is fixed in a tangible form, most entertainment attorneys strongly recommend that the work be registered with the Copyright office. The registration process is easy, not time consuming or expensive, and affords strong protection. Always register your work with the Copyright Office. There is no excuse not to.

Anny Mator
ANNY— YOUR FESTIVAL FILM-SHOT AND IN THE CAN!
GOOD OL' RELIABLE WILSON
COFFEE, BAGEL, A MUFFIN?
NOPE, GOTTA STAY TRIM—
FOR THE "GETTIN' TO THE LAB 'FORE IT CLOSES" OLYMPICS!
howard beckerman

to be continued...

Hiroshima Fest 1996

David Ehrlich
ASIFA-Int'l Board member

In the midst of the cold war, animators from both sides of the Iron Curtain created **ASIFA** to promote the best of animation art and bring artists from all over the world together, less to compete than to learn from one another and serve as a model of simple human understanding. The greatest vehicle for this understanding would be the festivals. One festival that definitely retains the spirit of the founders is **Hiroshima**. Under the fine hand of its director, **Ms. Sayoko Kinoshita**, an animator in her own right, it is an event that more than any other pays homage to the individual animation artist. The Competition programs are set up in a sequence of alternating moods, with the contrasts helping an enthusiastic audience of fans and fellow artists see each film for what it is. The films' creators are questioned, listened to and honored. Even **Disney**, scouring the festival for talent, had the sense to man its booth with artists instead of executives. **Kiran Joshi** and **Dave Bossert** quickly blended into an international community of animators where hustling is irrelevant.

> "Hiroshima, more than any other event, pays homage to the individual animation artist."

Daily press conferences were well attended, with proceedings photographed and written up in the Daily Bulletin. In the reception area, artists could sit down to discuss the films, and every evening featured a party with good food and enough drink to encourage even the most introverted animator to open up to others.

A few of my favorites: **Igor Kovalyov's** dark, dreamlike ***Bird in a Window***, **Alison Hempstock's** deceptively simple (and exquisitely sensual), ***Story of Growing***, and **Cynthia Wells'** animated "interview" ***Tallulah, Queen of the Universe***. **ASIFA-East** artists **Ed Bakst** and **Bill Plympton**, both created works in which metamorphosis played a key role. Ed Bakst's 16-second ID for the **Sci-Fi** channel was a transformational gem, with more beautifully designed events going on in a few seconds than most films can muster in ten minutes. Bill Plympton's ***Nose Hair*** showed an exhilarating sense of graphic freedom. This master of zany caricature can still wind an audience around his finger.

The fascinating ***Program of Fine Art Animation*** featured nineteen abstract and experimental shorts, often overlooked by Selection Committees in favor of more accessible narrative works. **Kathy Rose**, a pioneer of the integration of dance and animation, gave a performance of segments from six of her dance/film pieces.

The Festival has committed itself to promote children's animation workshops throughout the world. Altogether 34 shorts made by children in 12 countries were shown, all done with the energy and imagination often lacking in works by their more sophisticated elders. One of the longer films, created as an **ASIFA** collaboration by children around the world, touchingly illustrates some of **UNICEF's** ***Rights of the Child***.

There are always prizes, but these are really secondary to the joy animators feel in sharing their work with a festival audience and seeing old friends from distant lands. Hiroshima remains an ideal vehicle for this kind of cultural exchange.

Masako Kanayama

Hiroshima '96 was my second international film festival (**Annecy '93** was my first). Some old-timers complained about how big the event has gotten, but to me it still seemed to have plenty of small-festival charm. The only wheelers and dealers I saw were promoters and recruiters from **Disney**.

The three major prize winners were films without dialogue. Each explores human nature in a simple but disciplined style. Grand Prix winner ***Repete*** (Michaela Pavlatová, Czech Republic) depicts the desperate repetitiousness of everyday life with great humor and understanding, but celebrates the possibility of change. It goes on to show how changes can just become part of another "new" repetition. Hiroshima Prize went to the favorite of most festival-goers, ***The Monk and the Fish*** (Dudok de Wit, France). I look forward to seeing more from **Tyrone Montgomery** of Germany, maker of the Debut Prize winner **Quest.** The film handled its tragic subject matter so well, it left me with a strange sense of peace, a feeling that what it showed was not the end of life, but its beginning.

> "I really appreciated the spirit of this festival; it reminded me why I do what I do."

I really appreciated the spirit of this festival which is to show first-class quality animated films to anyone who loves and enjoys them. Even though the weather was grueling, at the end I was able to remember why I do what I do. And I was very happy. Thank you, Hiroshima, I'll see you again.

Skip Battaglia
Hiroshima Selection Committee

Works by independent American animators didn't make as strong a showing here as they have in years past. It seems to me the US's short film distribution crisis and reduced arts funding have taken their toll. Of 13 US works shown, three were for TV or feature films and four were short commercials or station IDs; only three came out of university programs. Two animations for TV won awards. Edward Bakst's flashy Sci-Fi channel **Clock** ID took Special Prize. Special International Jury Prize went to Pacific Data Images' Tim Johnson for **Homer Cubed,** an eight-minute computer-rendered segment for **The Simpsons**. Johnson couldn't attend, and US representative David Ehrlich—a champion of fine art animation,

Notes on this months' screening

Trilby Schreiber

ASIFA-East and NYC ACM-SIGGRAPH (Association for Computing Machinery/ Special Interest Group on GRAPHics) will hold a historic joint screening October 25th

siggraph96 ELECTRONIC THEATER

A scene from Moir Marguine's Histoire d'un Crayon (Story of a Pencil).

Join with some pixelated colleagues from **NYC ACM/SIGGRAPH** (an acronym, in case you've always wondered, for the **A**ssociation for **C**omputing **M**achinery/**S**pecial **I**nterest **G**roup on **GRAPH**ics) for a screening of the Electronic Theater.

This juried presentation showcases the world's best computer animation as shown at **SIGGRAPH 96**, the group's annual international conference (held this year in New Orleans, where, we understand, Bourbon Street was adjudged by the attendees to be a particularly successful implementation of virtual reality).

The work that makes the final cut tends to be on the slick, commercial side, as there is still a fairly direct correlation between expenditure and results in computer animation. However, homage is paid to SIGGRAPH's artistic and academic traditions through the presence of some strictly noncommercial scientific visualizations and mystic, abstract imagery.

So come see what the keyboard jockeys are up to — and argue the subtleties of analogue versus digital over refreshments following.

Oldsmobile Caught Their Eye, R/Greenberg

Program

Acclaim Entertainment
The Fight

Brian Barksy, UC-Berkeley
Computer Aided Cornea Modeling and Visualization

Ned Greene, Apple Computer
Naked Empire

Georgia Tech
Atlanta in Motion

Dan Hower, Syracuse University
Crud: Descent 2

Iowa State University
Dynamic Balance and Walking Control of Planar Bipeds

Yugi Kyoshitsu, Yellow Co., Ltd.
The Play

Moir Marguine, Alt-ENSAD
Histoire de Crayon

Microsoft Research
Chicken Crossing

Mikros Image
Cites Anterieure–Brugges (excerpt) & MTV Music Awards Numeros de Cirque

National Center for Supercomputing Applications Cosmic Voyage: Galaxy Formation and Interaction

Pacific Data Images
Homer^3 (Simpsons 1995 Halloween Special) & Plymouth Neon Popcorn

The Palladian Group
Fibonacci & the Golden Mean

Pixar Hallmark Magnet

R/Greenberg Oldsmobile Caught Their Eye

RAI Mar La Notte

Ronin Animation Dutch Nelson, Galaxy Guy

Lisa Slates
Cycles 1, 2, 3 & 4

Stuart Sharpe
Different Themes

SUP InfoCom Instant d'Apres

Tippet Studio
Aftershocks & 3 Wishes

TOPIX Computer Graphics & Animation
Big Bear Paper Bag Bear

Walt Disney Feature Animation
Hunchback of Notre Dame

Nickson Fong Wei-Ming, Savannah College of Art & Design Dreammaker

Will Vinton Studios Breath

Jonathan Wood, Ringling School of Art & Design
Watch Out

Xaos, Inc. Wet Waltz

Skip Battaglia – Hiroshima (Cont'd)

not big commercial productions—was forced to pick up the award in his place. "Nice work on The Simpsons!" I needled; David shot me a dirty look.

Just teasing; I'm actually a great admirer of David's work, and **Robot Rerun**, his contribution to the out-of-competition **Fine Arts Animation** sidebar is one of his finest. Seamless, striving deeper into the flatness of the paper, with a a beautiful coloration and hints at the mixture of the mechanical and the organic, the robot and the hand. This sidebar showcased a much wider selection of US works than the competition, with classics such as RISD professor Amy Kravitz's **The Trap** and Pittsburgher Paul Glabicki's **Under the Sea**. Another sidebar, **Best of the World** screened John R. Dilworth's **The Chicken From Outer Space**, Faith Hubley's **Rainbows of Hawaii** and Suzan Pitt's **Joy Street.**

Skip's Tips

Viewing 1,012 films submitted for competition at Hiroshima '96 inspired me to start a list of things *not* to do in an animated film. – Skip Battaglia

1. ***Mickey-mousing to a Vivaldi soundtrack.*** **There are now trained mosquitos who can whistle and buzz Vivaldi employed by animation shops around the world.**
2. ***Frank Kafka.*** **His stories of despair and ennui have become an animated cliché. Too bad.**
3. ***Magritte.*** **The super-realism and framed visual puns of Rene Magritte are now easily replicated on computer. It's unfortunate that what's rubbed off has been his technique, not his humor, intellect or emotion.**

INTRODUCING...

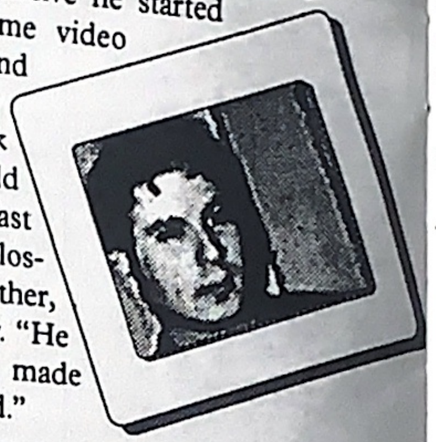
Dave Levy
Assistant Animator
Michael Sporn Animation

by Nancy Keegan

INTRODUCING...

This is the third in a series featuring ASIFA members you might not have met yet. If you know of someone who's interesting, funny, surprising, intelligent, determined or any combination of the above, and is relatively new to the ASIFA scene call Nancy Keegan at 201-985-8502 or e-mail DaWezl@aol.com

Dave Levy knew he wanted to be an animator at a very early age. "I went to see all of the Disney features and they really affected me...the story would stay with me for months." At twelve he started experimenting with a home video camera, hitting **record** on and off as quickly as possible to overcome the camera's lack of shutter control. He would then watch the results in fast forward. "That way, it was closer to real time." Dave's father, Bob took his ideas seriously. "He always encouraged me and made sure I had whatever I needed."



As high school graduation neared, he found that few colleges had full animation programs; Dave picked **School of Visual Arts**. The following fall he found himself in a room with 30 other students, only three of whom seemed to really want to be there, says Dave. Very few would end up as future colleagues. The attitude of many of his classmates bothered Dave. "There was no interest in the animation history, no respect for where the art form started." After a few semesters things improved. The less dedicated of the students dropped out, and his remaining peers were much more enthusiastic. A number of instructors helped Dave on his way. "Howard Beckerman really taught me to shape my story ideas into something tangible."

Dave finished his SVA senior film, **Get Off Of My Back**, in May 1995. The second he had a video copy in hand, he set out to knock on doors around town. "It was a rainy day and I had no classes, so I decided to stop by three studios—Jumbo, Stretch Films, and Michael Sporn Animation." Sporn Animation was his first stop, where he accidentally interrupted a meeting. But Michael Sporn took the time to look over his reel, inviting him back later that afternoon for feedback. When he came back, he received a job offer immediately. His first responsibility was as a runner, but he soon was assisting supervisor Robert Marianetti with layouts. "Rob is so giving with his knowledge. In a few weeks I learned a million times more than I ever did at school."

Michael Sporn Studio strikes Dave as "the best place to be in...it's one of the few places that does everything in-house. You see the process (of animation) from beginning to end." Levy assists throughout the studio, with layouts, boards, animation, ink & paint—whatever needs to be done.

Outside projects include publishing a series of gag cartoons and working as assistant director on a Merrill Lynch industrial video. Dave is also finishing up a new film for the holidays. When he isn't animating, Dave enjoys a little R&R—racquetball and rollerblading; collecting Beatles memorabilia, he admits, "sucks up a lot of the remaining time."

Dave's future plans are to "stay in New York, see the animation scene prosper and grow, work for talented colleagues—and for myself" and "be happy and busy for years to come."

Black Maria Deadline Nears
Entries for popular touring fest due November 15

Mark Segall

When it was launched in 1980, the **Black Maria Film & Video Festival** received 100 entries. In 1995, 800 filmmakers clamored to get in. What makes **Black Maria** so popular with independents in general and animators in particular? For independents, festival founder **John Columbus** being one of their own certainly doesn't hurt. Columbus, whose films include **Olive's Farm, Barnegat,** and **Seabright,** accompanies the Black Maria selections to twenty states. At colleges, museums and libraries throughout the East, South and Midwest, he picks the programs, hosts the evenings, and fields the audience's post-screening questions.

Animators appreciate Black Maria's being an open competition, one where their films are not ghettoized in a tiny sidebar. Year after year, animation has been extraordinarily popular; **Rose Bond, Debra Calabresi, David Ehrlich, Jules Engel, Emily Hubley, Eun Ha Paek, Suzan Pitt, Joanna Priestley, John Schnall, Lynn Smith, Ben Ridgway, Karl Staven,** and **Lynn Tomlinson** have all been competition winners.

To keep competition results from becoming predictable, Black Maria chooses a-new panel of judges every year. 1996 jurors include **Sally Berger,** curator of MOMA's film and video department, **Howard Guttenplan,** director of the Millenium Film Workshop, and **Richard Pena,** program director for the Film Society of Lincoln Center.

The fest has a hectic touring schedule. In 1996 it hit an all-time high of 72 presentations. The show is never the same twice. Columbus shifts the emphasis from screening to screening by picking 10-12 pieces out of the 50 winners. When time permits, participants are notified of hometown screenings so they can come and talk. In recent years, both **John Schnall** and **Emily Hubley** have attended.

For more on how to enter, see **Upcoming Film Festivals** on page 19.

ASIFA-INTERNATIONAL UPDATE

Int'l VP David Ehrlich

Board sponsors website, Animation for Tolerance program, Innovation Prize

This begins a monthly column in which I'll try to answer the question asked me most often, "What on earth does ASIFA do?" This first segment will summarize the results of the meetings of the Executive Board at Hiroshima.

ASIFA website. After lengthy discussions, we deced that Gunnar Strom, our former Secretary-General, would host ASIFA's website at his college in Volda, Norway. The site will have links to the home pages of the national chapters as well as to other websites like Animation World Network. We should be established and on-line for members as well as surfers around the world by late November.

Sales of animation artwork. The sales of animation artwork which in the last few years have been carried out only at ASIFA booths at festivals will now be broadened to include international sales during the year by our Dutch Board member, Gerben Schermer. ASIFA members interested in selling their cels or drawings should contact Gerben, FAX: 31 30 312940.

ASIFA program for tolerance: Disheartened by tragic events in various parts of the world, we have delegated our Austrian Board member Thomas Renolder, to program a show of "Animation for Tolerance" to be shown at the animation festivals and international cultural centers. The show will feature works that call for religious, ethnic and racial tolerance. If you know of such work, or have created such work yourself, please contact Thomas. Fax: 43 2236 33704.

ASIFA Prize for Innovation: Although the last Zagreb Festival awarded a prize to the best abstract animation, ASIFA feels that innovative (experimental, avant garde, abstract) work has not been honored and promoted in proportion to its relevance. We've therefore instituted an ASIFA "Innovation Prize" to be given once a year to a film shown at a major animation festival. In doing so, we hope to honor our innovators while encouraging other artists to have the courage to move in that direction.

Our ASIFA-East membership secretary, Jim Petropoulos, has finalized the list of paid-up international members. If you are not on the following list but think you should be, please contact Jim: 212 966-8887 x110.

Yvonne Anderson	Bob Kalin
Karen Aqua	Masako Kanayama
Fred Armstrong	Candy Kugel
Veronica Balint	Zachary Lehman
Gail Banker	Gary Leib
Skip Battaglia	Terry Lindvall
Howard Beckerman	Phillip Lord
Janet Benn	Bill Lorenzo
Will Branca	Robert Lyons
Susan Brand	Adrienne Mancia
Mimi Brennan	Elizabeth Marchant
Musa Brooker	Curt Markham
Delphine Burrus	Helen Maslocka
Beryl Bush	Chris Miller
Vincent Cafirelli	Mary Carol Millican
Paul Castiglia	David J Palmer
Won Kee Cho	James Picker
Vanessa Cruz	Andrew Potasek
Teresa Drilling	Rebecca Poole
Peter Eastman	Nina Ross
Laurie Edmonds	Eugene Salandra
David Ehrlich	Janet Scagnelli
Marcela Ehrlich	Talia Schenkel
Angela Eliasz	John Schnall
Michael Fafard	JJ Sedelmaier
Phil Feretti	Mark Segall
Margaret Frey	Thomas Shantz
John Gati	Linda Simensky
Chris Gelles	Adam Snyder
Steve Gentile	Karl Staven
Paul Glabicki	Abby Terkuhle
Lisa Goldman	Morgan Thomas
Jane Howell	Erik Timmerman
Daniel Ivanick	Julia Tortolani
Flip Johnson	Ruggiero Vanni

FACETS Revives Whole Toon Catalog

Mark Segall

The Whole Toon Catalog. Seattle's **Doug Ranney** started it 8 years ago as a labor of love. Late last year, crushed by rising order-processing costs, he folded it. If **Milos Stehlik** hadn't spotted an obscure Internet newsgroup item about the bankruptcy, this much loved catalog of videos, laser discs and books might have disappeared forever.

Stehlik heads **Facets Multimedia**, a Chicago-based home video distributor specializing in experimental, independent and foreign films as well as documentaries, classics, and cartoons. He contacted Ranney immediately and persuaded him that the demise of the world's only single source for animation would be a tragedy for cartoon fans. They worked out a deal whereby Facets acquired Whole Toon and hired Doug as **Catalog Consultant**.

While it would be difficult to challenge Facets on how well they catalog and market foreign and independent films, Stehlik feels Whole Toon Catalog always "did animation better than we did. Doug watched every tape, even lengthy compilations, from beginning to end before writing his summaries. That's something the staff at Facets never had the time to do," confesses Stehlik. "Hopefully **Whole Toon** will flourish at **Facets**. Because of all the other tapes we handle, we have the infrastructure to absorb the mind-boggling costs that savage smaller catalogs."

The 1996 edition of Whole Toon contains approximately 3,000 titles, 1,200 of which are new to Facets. It encompasses the world history of animation, from **Paul Terry** to **Jan Svanmaker**, from **Steamboat Willie** to **Akira**, from black and white silents to anime. In the few weeks since the catalog has been out, response from the animation community has been "wonderful and heart-warming. If other cinema fans were like these animation fans," declares Stehlik, "art film would be very healthy."

Future areas of expansion? Troubled by the disappearance of animation studios in formerly socialist countries "into newly privatized and (under)capitalized ventures," Stehlik hopes to rescue Eastern Europe works by licensing them for first-time US release.

The catalog is free. To order, email **sales@facets.org** or call 800 331-6197.

Animation Celebration Combines Film Fest, Job Fair, Trade Show

Competition deadline for the **Los Angeles International Animation Competition** is Dec 1. Shorts, experimental and computer animations, educational and children's films, rock videos, commercials and PSAs are welcome. With over $150,000 in cash prizes, awards and commissions, this five year old festival has always been big. This time it's part of an even bigger **Animation Celebration**, along with a job fair, a trade show and innumerable seminars.

The week-long celebration kicks off with an **Opening Night Gala** March 24. On the agenda: salutes to Russia's **Pilot Film Studio** and Canada's **National Film Board**, programs of new **British** and contemporary **French** animation, nightly parties and morning breakfast symposiums, animation studio tours and an **Internet** colloquium—everything short of having ol' **Walt** defrosted to receive a lifetime achievement award.

For more information, see our **Upcoming Festivals** list on page 19.

Here at the Anymator

Mark Segall

Brains of the whole outfit.

Festivals Editor Found! I'd like to take this opportunity to thank John Holderried for answering last month's call for a Festivals Editor. As Bill Plympton's right-hand man, John books Bill's films into festivals worldwide. He feels my Fest listings have contained a lot of unnecessary detail. On reflection I have to agree. Contact information is what's essential. It's the job of the Fest Directors to pen long paragraphs about the emphasis and philosophy of their event, and the job of festival employees to jam those pages into envelopes , along with festival applications, submission guidelines, and shipping information. Interested filmmakers will find out on their own whether to submit giant 70mm reels with dolby sound or modest ½" VHS cassettes.

Running two months worth of fests in each month's issue has resulted in lots of unnecessary duplication. Running two-month festival calendars every *other* month would make more sense, so that's what we've decided to do. From now on, look for:

- Nov/Dec. deadlines in the Oct. issue.
- Jan./Feb. deadlines in the Dec. issue.
- Mar./Apr. deadlines in the Feb. issue.
- May/June deadlines in the April issue.
- July, Aug. & Sept. deadlines in the June issue.
- Oct. deadlines in the Sept. issue.

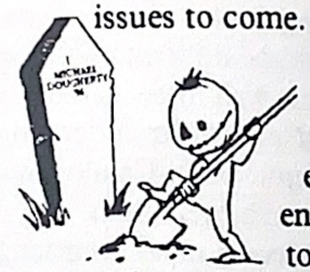
Write, phone or e-mail to let me know if you approve. We can always restore the longer, monthly listings.

More Help Needed! If you fit any of these descriptions, please contact me!

Resources Editor. Our listing of non-festival venues for films, useful websites, and assorted job opportunities is largely cribbed by Yours Truly from the **Independent** magazine. Job listings are something I haven't the time or know-how to do really well. What we need is an animator's agent, a producer, or just someone who tends to be up on the latest on the jobs-and-opportunities grapevine.

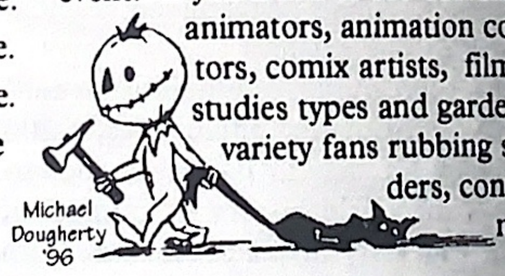
Photography Editor. Former editor John R. Dilworth and I provide passable photo coverage of the yearly festival with our little point-and-shoots. I dream of finding an experienced photographer with professional equipment.

Art Director. Help brainstorm illustration ideas for articles and for issues to come. Assign illustrations (or submit your own). Visit, call and e-mail people encouraging them to submit model sheets, roughs, caricatures and seasonal illustrations.



Seasonal Illustration.

What, no Halloween? Do you wish someone would organize an ASIFA Halloween party? So do I. It wouldn't have to be an official event. If you'd like to see costumed animators, animation collectors, comix artists, film studies types and garden variety fans rubbing shoulders, contact me.



The 1996 ASIFA-East Animation Festival Reel on CARTOON NETWORK

In October, you will be able to see a half hour of independent animated film on **The Cartoon Network**. The program, **Cartoon Network Presents: The ASIFA-East Animation Festival** will mark the first time that the Cartoon Network has shown independent animation. **Mike Lazzo**, the Senior VP of Programming and Production at the Cartoon Network, attended our fest last January. By the end of the night, he'd decided to air at least some of the award winners on the network.

Linda Simensky, giving new meaning to the term "synergy", put the show together over the summer. "By the time we eliminated all the sponsored films, long films, and films that were inappropriate for kids," she noted, "we had a perfect half-hour special."

The program includes films by **Paul Fierlinger, John Schnall, JJ Sedelmaier Productions, Buzzco, Mo Willems, Aaron Augenblick and Phil Lord**. The Cartoon Network now plans to air **ASIFA-East** festival winners every year. A special thanks to all the filmmakers for making the show possible. It will air on the following dates:

Saturday **October 19** 10:00 pm

Sunday **October 20** 11:00 pm

Monday **October 21** 9:00 pm

The Tom Warburton-directed **Masterpiece** is one of the films included

ASIFAEAST Oct-Nov96

MON	**Oct.21**		**Deadline for November Anymator**	☎ **212 989-4369** or 71341.501@compuserve.com
FRI	**Oct.25**	6:00pm	ASIFA-East Screening: SIGGRAPH Electronic Thearter	**Tisch School of the Arts, NYU,** 721 Bway Rm. 009 (basement)
WED	**Nov.6**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
FRI	**Nov.15**	6:00pm	ASIFA-East Screening: **TBD** (possibly the making of **Joe's Apt**)	**Tisch School of the Arts, NYU,** 721 Bway Rm. 009 (basement)

RESOURCES

ORGANIZE CANEMAKER'S ARCHIVE

John Canemaker seeks assistant To help him organize rare books and research materials donated to NYU over the past fifteen years. Modest salary. Call his NYU office: **998 1779.**

VOICE TALENT AVAILABLE

Veteran stage and TV actor seeks voice-over work in animated films. Jose Dominguez, **212 631 3540** (voicemail).

FOR SALE

Used Oxberry animation disk, animation desk with light. $350 or best offer. Call **Bob Lusk** at **718 359 5309.**

VALLODOLID INT'L FILM FESTIVAL

Established 1985. This biennial festival will soon be on-line at **http://www.awn.com/valladolid**

For further info, call Don Duga at 212 352 1375

POLESTAR FILMS

The Animation Company

Irra Verbitsky, President/Creative Director Don Duga, Vice President/Director of Animation, wish to announce that Polestar

has moved to

historic, exciting, colorful and creative

Greenwich Village

The new address is

PO Box 20104
W. Village Station
New York, NY 10014

☎ **212 352 1375**

Upcoming Film Festivals

Compiled by the Festivals Editor

11/1/96	**16th Brussels Cartoon and Animated Film Festival**, Belgium	Philippe Moins 32 2 534 41 25 011 32 2 534 22 79 folioscope@skynet.be
11/1/96	**Palm Springs International Film Festival**, CA	619 322 2930 619 322 4087
11/14/96	**Black Maria Film Festival**, NJ	201 200 2043
11/18/96	**International Filmfestspiele** Berlin	011 49 30 254 890 011 49 30 254 89249
11/30/96	**Cleveland International Film Festival**	David Wittkowksy 216 623 0400 216 623 0103
11/30/96	**Opporto Film Festival Fantasporto** Portugal	351 2 550 8990 1 2 351 2 550 8210 fantas@caleida.pt
11/30/96	**San Diego Film Festival**, CA	619 534 0497 619 534 7665 rbaily@uscd.edu
12/1/96	**Montreal International Short Film Festival**	514 285 4515 514 285 2886
12/1/96	**International Animation Festival Cardiff**	Joachim Kreck 011 44 171 494 0506 011 44 171 494 0807
12/1/96	**Internationales Trick-film Stuttgart**	Robin Bauer 011 49 711 262 2699 011 49 711 2624980
12/1/96	**LA International Animation Celebration**	818 991 2884 818 991 3773 animag@aolcom
12/1/96	**Santa Barbara Film Festival**	805 963 0023 805 962 2525 filmfest@rain.org
12/11/96	**Aspen Shortsfest**	Laura Thielen 970 925 6882
12/15/96	**South Beach Film Festival**	305 448 9133 303 882 1920 film@itinet.net
12/19/96	**Semana de Cine Fantastico de Malaga**	Ramon Reina 011 34 52 359 234